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August 31, 1982

Videogaming Illustrated
ION International Inc.
32 Oak Ridge Road
Bethel, Ct 06801

Re: NOAM-2-1819..

Dear Editor,

With reference to your articles on the DONKEY KONG (a trademark of Nintendo of America Inc.) video game in your October issue (pages 40-42 and 51-52), the DONKEY KONG audio-visual work and game are original creations by Nintendo Co., Ltd., the parent company of Nintendo of America Inc., and there is no connection, authorization, sponsorship, or other association between the DONKEY KONG games and the film classic KING KONG or the producers (or their successors) of such film. The juxtaposed illustrations of the DONKEY KONG game and a giant gorilla swatting airplanes (on page 40 of your magazine) without explanation is objected to by Nintendo as possibly misleading. Hence, it is requested that you delete the material in any future printings of your magazine or in any other use of this article.

Also, we note that the gorilla character in Nintendo's game is sometimes referred to in your article as "Kong". The gorilla character in the subject game is called DONKEY KONG and because of the valuable trademark rights involved, we request that your publication be changed in future printings to refer to the complete character name and trademark DONKEY KONG.

If you have any questions concerning this request, please call me at 206 575 8191 at Nintendo of America Inc.

Sincerely,

Susan Schoenecker
Susan Schoenecker
Customer Service Manager

EXHIBIT *if* DATE *12/16/82*
WITNESS *Susan Schoenecker*
Phyllis M. McLean

682-1427

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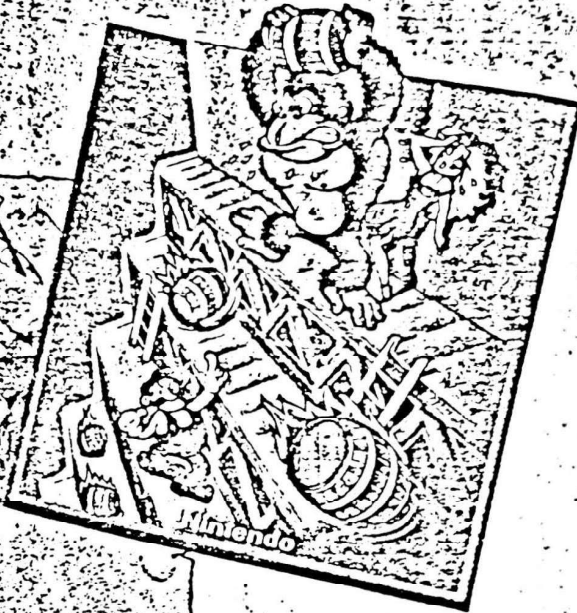


WITNESS

Phyllis M. McLean

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CONQUERING DONKEY KONG



This issue, Videogaming Illustrated takes a two-part look at the simian sensation called Donkey Kong. In this section you'll learn how to beat the game, how to elevate your score by elevating the brave carpenter.

On page 51 our Donkey Kong presentation continues as we look at other gorillas who have had a fondness for women. Prominent among them is King Kong, who has much in common with the video villain.

While King Kong and Donkey Kong slug it out for cultural immortality, the public need only concern itself with having fun — starting by helping poor Mario in his pursuit of the shaggy menace.

In theory, *Donkey Kong* should not be a frustrating game to play. It has only two controls — a four-directional joystick and a Jump button — and the premise is relatively simple: maneuver a character named Mario up and around various boards to reach a certain plateau and save the lovely Nell from Kong's clutches.

Yet *Donkey Kong* is usually quite frustrating, especially for beginners. Playing it successfully requires an elusive "third" control: a sense of timing.

Timing. Knowing *when* to move and *when* to Jump is what separates good players from mediocre ones.

There are four different screens which Mario must ascend: the Ladders Board, the Rivets Board — the final board in any complexity level — the Elevators Board and the Pie Board.

Complexity Level One consists of only the Ladders and Rivets Boards. Level Two begins with a more difficult version of Ladders, followed by the Elevator Board and Rivets; Level Three begins again with Ladders, progresses to the Pie Board and Elevators before finishing up again with Rivets. Subsequent levels always begin with the Ladder Board and end with Rivets. Elevators and Pies are interspersed throughout.

The player begins with the Ladders Board. In the top righthand corner is a timer which tallies points rather than seconds. Play commences at five thousand points, bonus points decreasing as Mario maneuvers around the board. If a player fails to complete any board before the point value reaches zero, Mario drops dead. If the player succeeds, she or he is awarded the number of bonus points remaining on the timer. Obviously, it behooves the player to finish each board as quickly as possible.

(More difficult boards in Complexity Levels Two and up begin with higher timer figures, from six-to-eight thousand, though never more than that.)

Time is only one of Mario's enemies. He can also perish if he's hit by or runs into a rolling Barrel, Fireball, Pie, Anvil, or Oilcan; or if he accidentally jumps or tumbles into a hole in the board. This is always a fault of the player's timing.

A look at Figure One illustrates the configuration of the Ladders Board. Mario must climb from beam to beam via connecting ladders, some of which are broken, until he reaches the short

beam on which the helpless Nell is standing.

As soon as gameplay commences, move Mario immediately to the right. Kong will have already started rolling Barrels down the beams to thwart Mario's ascent, the first Barrel being a Direct, thrown straight to the bottom of the screen. That Direct will roll to the left and smash into an Oilcan, causing a Fireball to dance up and follow Mario. However, it is slow and poses little threat to the stalwart player. Chalk it up to a touch of ambiance, sort of *videogame noir*.

Any Barrel which rolls toward Mario is easy to avoid. The player should simply hold Mario in place — leave the joystick vertically neutral — and press Jump as the Barrel approaches. This simple maneuver earns one hundred points.

Sometimes Barrels come in twos or threes. Don't fret: let Mario run toward the Barrels, jumping at the appropriate time. This constitutes a Running Jump; Mario can make it over a Double Barrel and, if your timing is spot-on, over a Triple Barrel. The player receives three hundred points for jumping a Double, eight hundred for a Triple.

Whatever you do, don't make Mario flee oncoming Barrels. Either he'll be squashed while running or, if you initiate a Jump while he's heading away, Mario will land on top of a Barrel and suffer a spill.

Donkey Kong's Barrels not only bounce from girder to girder, but roll rapidly and unpredictably down the ladders. Although many machines have been "adjusted" so that the following trick no longer works, you can try to prevent Barrels from rolling down the rungs by moving Mario up a ladder and stopping him just as one of his hands grips the girder above. On an unadjusted machine, the barrel will roll past; on a "fixed" machine, Barrels roll down the ladder, crushing Mario regardless of his position on the ladder.

The only effective strategy in a situation like this is to keep away from ladders if you see Barrels approaching from the beam above. If a Barrel *does* drop, you'll have time to press Jump, save Mario's life, and score one hundred points.

Regardless of which version of *Donkey Kong* you play, follow the route shown in Figure One.

Note that there are two Hammers, which Mario uses to bust Barrels, scor-

ing either three, five, or eight hundred points depending on the machine's programming. Hammers are plucked from the air by pressing Jump when Mario is beneath one. He can then move left or right, but he cannot move up or down a ladder. Because of this quirk, it's best to ignore Hammer One (the lowest Hammer).

Due to the approaching Fireball, concentrate on getting up the beams to Point A. Here, Mario will have to jump a few barrels after which, as soon as possible, move him left to Hammer Two. Stop and wait for an approaching Barrel and Jump it. Mario will score one hundred points for hurtling the Barrel and he will connect with the Hammer. Continue moving to the right, halting at Point B; give the joystick a tap to the left so that Mario is facing the ladder which connects to the gorilla's beam. Let Mario continue destroying Barrels.

As soon as the Hammer disappears, move Mario up the ladder to the next beam and go left. Jump Barrels until you reach the final ladder, then ascend. You're now ready for the Rivets Board.

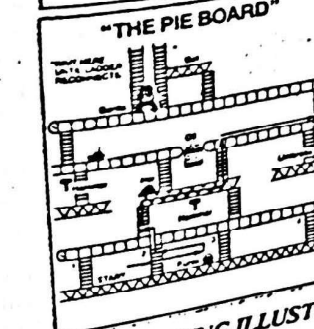
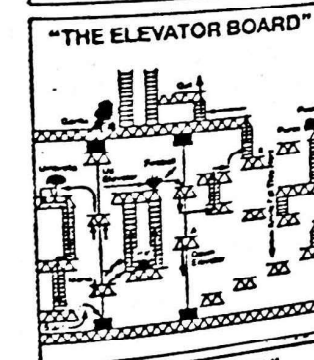
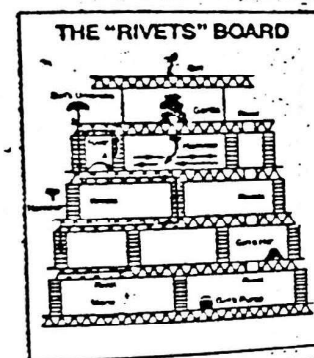
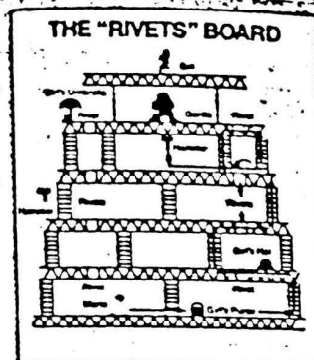
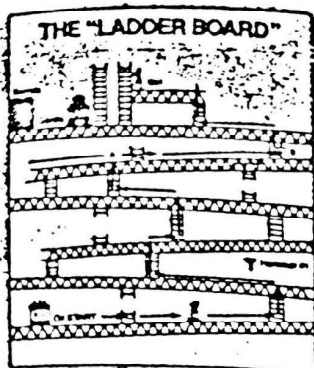
Rivets is actually easier to complete than the second stage Ladder Boards. Dancing Fireballs will pursue Mario around the screen, but they are easily outfoxed.

The object of this board is to cause the structure to collapse by removing the eight Rivets (also known as Bridges). Mario automatically removes Rivets by walking or jumping over them.

There are also objects — the girl's purse, an umbrella, etc. — scattered around the board. These earn the player points as Mario walks over them. Your route is shown in Figures Two and Three.

Once a Rivet is removed, a Fireball cannot roll over the gap. Mario can pass by making "running jumps," moving the joystick in the direction of a gap and pressing Jump just before he reaches it. If Mario is poised on the edge of a gap and the player jumps, our hero will only move up and down. As for jumping too early, that will send Mario plunging to his death.

By removing Rivets as prescribed in Figures Two and Three, Mario will trap the Fireballs in isolated spots. To make certain they are cornered, immediately move Mario to the right and grab points for running over Nell's purse. A Fireball will emerge from the left or right; after Mario has crossed the purse, move him as shown in Figure Two if the Fireball



originates on the left. If it hops out from the right, pursue a mirror-image course to the left.

Upon completing the Rivets Board, the player will be faced with another more difficult Ladders Board. This begins Complexity Level Two. More Direct Barrels will be tossed by Kong. In fact, the very first will be thrown diagonally, crushing Mario on the spot if he reaches the first ladder without having paused somewhere along the bottom girder. The player must wait, let the barrel hit the girder, then Jump as it rolls toward Mario.

Although the Ladders Board gets progressively more difficult at higher levels, the best route is that shown in Figure One. The player must obviously be more cautious, keeping an eye peeled for Directs, and adapting to the faster pace set by the machine.

The Elevator Board first appears as the second screen of Complexity Level Two. It is the most difficult board to conquer. There is really only *one* sensible path to the top, and it's outlined in Figure Four. The route is simple; the tricky part is getting on and off the Elevators without killing Mario.

Mario begins his journey on the Elevator Board at Point A. As soon as an *up* elevator appears, the player must move Mario onto that elevator. He cannot be walked; he must be jumped while the player holds the joystick in the appropriate position (to the right at this point in the game).

Once the elevator has taken Mario to the level of the girl's umbrella (along the left side of the board), the player must get Mario off the elevator by holding the joystick left and pressing Jump. Don't simply hold the joystick without signaling for a jump, or Mario will walk right off the elevator to his death; nor should you allow the elevator to take Mario any higher than this point: if the fellow hits the top of his head on the rigid block into which the elevators disappear, he'll die.

Once Mario has walked over the umbrella, he must descend by way of the ladders directly beneath it. Once he reaches his original starting point, jump Mario onto another ascending elevator then again to the right, landing him on the double-ladder structure. There he can retrieve the hat, earning more points. You'll notice that once Mario is on the double-ladder structure, the Fireball on the beam above will begin descending toward him. Waste no time moving Mario *up* the opposite ladder

to the top of the beam. Walking to the right, jump onto the descending elevator as soon as possible. By this time the Fireball will realize its mistake and start climbing, but if you can get Mario onto a departing elevator quickly enough he'll be safe.

As Mario descends, jump right from the elevator, landing at Point A (see Figure Four). Climb the short ladder and jump right to Point B. The falling anvils will be dropping just to the right of Mario. Don't worry about them or the purse at the extreme right-hand side of the board; it's not worth the risk!

Ascend the ladder to Kong's level, and between anvils — watch out, they bounce! — rush to the left. Climb the last ladder and head for the girl.

The Pie Factor (Figure Five) is next, and in this board the player should begin by moving Mario right, crossing the base to grab the purse, the backtracking to climb Ladder Two. Mario will find himself on a conveyor belt that periodically brings out Pies — which are, of course, lethal to Mario. Mario can jump the Pies, though it's best to avoid them when possible because they're so wide.

Ignore both Hammers on this board. The one under the Oilcan is difficult to grab (the conveyor belt will cause Mario to slip and slide) and wastes precious moments while the timer ticks points away. The other Hammer is simply useless, since Mario cannot climb while holding a Hammer.

Use the left ladder to go up, then move right, pick up the hat, and climb the next ladder. Mario will reach another conveyor belt which brings out yet more Pies. Worse, a Fireball will flare from the Oilcan to pursue poor Mario.

However, if the player is quick Mario can avoid the Fireball *and* any pies. Move him right, jumping Pies and, as soon as possible, let Mario get a grip on the topmost ladder on the left. Climb it to avoid any additional Pies.

Once Mario reaches the gorilla's level — not that of Nell, who is higher — the board is completed. But beware: the final ladders on both sides periodically disconnect from the ape's beam. Don't move Mario until the ladder reconnects, which it will do after a few moments.

These are the moves to make on each of the boards. Use the same moves on the later versions, even though their speeds make them progressively more difficult. Above all, don't become frustrated! Remember, Nell is counting on you.

meet the original...

A 5-18

DONKEY KONG

The arcade ape comes from a long line of monkeys who can't keep their hands to themselves.

Darwin would have argued that while there are simians in our ancestry, modern-day chimps, capuchins, macaques and their ilk have no interest in humans. Who can blame them? Apart from biological incompatibility, our species are social opposites. According to ecologist Peter Veit of the American Museum of Natural History, even the mighty gorilla is a "gentle animal who roams the rain forest in peace and tranquility."

Ah, but ask videogamers about gorillas and you'll get a *different* tale. The shaggy brutes are anything *but* gentle. They don't hesitate to snatch up defenseless women, make a shambles of our proudest buildings, and pitch flam-

ing debris at anyone who tries to stop them.

Yes, *Donkey Kong* proves that there is a darker side to monkeydom than scientists have suspected. However, the world's most popular arcade game — now a Coleco home game — is not the first hint we've had of simian malevolence.

Hindustan, the world's oldest living religion, tells the ancient tale of Hanuman, the monkey general. When the wife of the demigod Rama is kidnapped, the warrior ape marches on the city where she is held. His tail is set ablaze with oily rags and — shades of Donkey Kong — he scoops up the woman, setting fires in his wake to



Britain's humor magazine, Punch, had fun with Darwin in this issue.

thwart pursuit.

Scheherazade tells us of "The King's Daughter and the Ape" in *The Arabian Nights Entertainment*, but that little escapade is not entirely the fault of the titular baboon: "It chanced that a great ape passed under the lattice of the princess, so she unveiled her face and signed to him with her eyes, whereupon he climbed up and night and day abode there, eating and drinking. Her father heard this and would have killed her had she not fled to Cairo with the ape." There, a butcher loyal to the king follows the princess to her palace where he uses his knife to disembowel the baboon.

Eleventh century Europe produced a folktale in which the wife of Count Gulielmus of Liguria falls in love with a monkey. The feeling is mutual and, in a jealous tantrum, the ape slays his rival. Records show that the aggressive ape theme surfaced again in 1589 in a play about Divinity who, personified as a woman, is abducted and ravaged by a gorilla, representing Hell.

A better-known incident occurred in Voltaire's *Candide*, published in 1759. Lost in the jungles of the Amazon, Candide stumbles upon two women be-



An evocative sketch from the pages of Weird Tales, a fantasy publication which flourished in the 1930s.

ing pursued by apes. Grabbing his musket, our hero plugs the monkeys.

Tales such as these turned many goodhearted souls against apedom, including no less a personage than one of our nation's founders. In *Notes on Virginia* Thomas Jefferson observed "the Oran-utan prefers (human) women over those of his own species." Artists such as Freinet and Picasso didn't improve simian public relations with their myth-perpetrating "Gorilla and Woman" and "Girl with Monkey," respectively.

Inarguably, the most visible of Donkey Kongs predecessors is King Kong and his movie kin.

King Kong, filmed in 1933 and hor-

rendously remade in 1976, is the saga of a giant ape who tears up the streets and edifices of New York in search of his unwilling bride. Finding her with another man, he wrests the girl from bed and carries her to the top of the Empire State Building. There, Kong swats away attacking airplanes while the lady's lover races up the skyscraper to be by her side.

Like King Kong, movie apes who have had an affinity for women include *White Pongo*, *Mighty Joe Young*, and the robust simian of *Murders in the Rue Morgue*.

Nor have other media been spared

such monkey business. In comic books, Superman has frequently had to rescue Lois Lane from the clutches of Titano, the giant super-ape who scales tall buildings in a single bound. Likewise, Tarzan, the Phantom, the Flash, Conan the Barbarian and others have had run-ins with power-crazed apes.

So much for the misconception that apes are harmless. Indeed, it's clear that while scientists continue to praise the pacifism of the breed, they knew it was in the nature of the beast to be a videogame villain. After all, is there any other reason for zoologists to have given apes the scientific name of *Pongidae*? **A**



D.C. Comics



A clutch of hostile apes: Conan pummels a simian adversary; while Superman is pestered by Titano the superape, who was irradiated while on a space flight. King Kong tears up the town in a poster from the original motion picture, while a novel based upon the adventures of a rampaging gorilla graced a British magazine of the 1930s.



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Edgar Rice Burroughs' Tarzan of the Apes was himself raised by monkeys, but fought more than a few of them in his day.